

Ideological And Artistic Interpretation Of Nojij's Ghazal Poetry

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Annotation

This article discusses the ghazals of Qori Muhammadrasul Zubaydullaxo'ja o'g'li Nojij, a poet who created his works based on classical traditions in the 20th century. The author classifies the ghazals according to their themes and forms. The author analyzes the poet's ghazals in terms of their themes, ideas, meters, and artistry.

Keywords: Muhammadrasul Zubaydullaxo'ja o'g'li Nojij, love ghazal, rhyming ghazal, narrative ghazal, beloved, lover, rival

INTRODUCTION

67 Uzbek and 3 Tajik ghazals by Kori Muhammadrasul Zubaydullakho'ja Nojij have reached us. The thematic scope of Nojij's ghazals is wide. Among them, besides love, mystical, and religious themes, there are also ghazals that openly expose the problems and shortcomings of his time. Love ghazals in Nojij's works.

The most common type of ghazal in the poet's works are those with a love theme. They depict the image and character of the beloved, following the tradition of classical poets. The lyrical hero's state of despair is described. The first ghazal in the "Divan" begins with the line "Your face is an example from the garden of paradise," which is considered a love ghazal.

In his love ghazals, the poet praises the beloved as being completely immersed in beauty, describing her face as an example from the garden of paradise, like a flower, a pomegranate, a beautiful flower, a flower, the moon, and so on.

Yosh dilbarim yuzig'a boqib o'ltiray mudom,
Kim sevmagay bahorda gul birla bog'ni.

He describes the beloved's hair as being like hyacinths, and if she spreads it, the whole world will be filled with the scent of hyacinths. Her figure is like a cypress, a cypress in a garden, her eyebrows like an arc of a rainbow, a sword, her lips like

rubies, like a nightingale, she spills candy and sweets, her teeth are pearls, her palms are flowers, her angry frown is like a rose, her eyes are like black narcissus. In one ghazal about her eyes, he says:

Yarashur, ko'zlarin imosig'a jon bo'lsa garov
Ki, ko'z imosi meni sohibi iymon etti, - deydi.

Not only the beloved's outward appearance but also her character is beautifully depicted; she is described as being intelligent, understanding, wise, and insightful.

Among Nojij's ghazals, there are also those dedicated entirely to the beloved's mood and character. The ghazal "Ko'rib radifli" is one such poem. In the ghazal, the poet calls the beloved "cypress-like" and "sweet-voiced," saying that her favors are few, her reprimands are many, her harshness is great, and her grace is small. He asks her to step into his heart, see the secret there, and find contentment. He emphasizes that the beloved is proud of her beauty, while the lover is helpless and humble, acknowledging that she has come to her senses.

The following couplet can be considered to reflect the poet's mystical views:

Do'ndirib yuz Ka'badin zohir namozin qildi
tark,

Yor qoshig'a qarab qilg'an namozimni
ko'rib.

Shoir yana bir g'azalida bu borada:
Zohidg'a agar ka'ba erur qiblai hojat,
Ishq ahlig'a qoshing sani mehrob emasmu?

The final couplet of the ghazal "Ko'rib radifli" again focuses on the beloved's coquetry. It describes how each part of her body has a unique charm, and the lover, seeing this captivating charm, also becomes charming: In another ghazal, the poet says:

Nozanimni qarang har uzvig'a bir o'zga noz,

Noz etay, ey, Nojiiy men ham g'arqi nozimni ko'rib .

Another ghazal by the poet reveals his mystical views in a similar way. He says that he doesn't like the company of people who pretend to be devout, because can one really live with empty-headed people?

Yoqmagay hargiz manga zohidsifatlar suhbatlari,

Mag'zi puch kallalar birla kishi ko'rg'aymu ro'z.

Wow, that's quite a list of sources you've compiled! You seem to be very interested in Uzbek literature, and I can see why. It's rich and diverse, with a long and fascinating history. I'm particularly intrigued by the mention of Nojiiy's work. His poems are known for their beauty and depth, and I'd love to read more about him.

Do you have a favorite Uzbek author or work? I'd love to hear your thoughts:

Moyil o'lsa gar kelib Nojiiy ko'rmakka dili,

Yurmasin hargiz piyoda, ashhab uzra minduring .

The theme of homeland holds a special significance among Nojiiy's ghazals. His ghazal with the refrain "Kattaqo'rg'onim mani" is one such ghazal. In it, Kattaqo'rg'on is praised as a place that has gained fame in the lands, is full of honor and glory, a treasure trove for scholars, the pride of Uzbekistan, prosperous with its fertile land, and a gathering place for eloquent speakers. The names of Miriy, Ahqar, Noqis, Mahdiy, Salohiy, Homid, Xokiy,

Toib, Vola, and Dabiriy, who lived and created in this place, are mentioned and honored as the cradle of their lives.

It can be said that the poet's ghazal with the refrain "man sani" is dedicated to a friend or perhaps a close one. Because in it, the poet addresses the recipient as "azizim" (my dear) and calls him his well-wisher, righteous guide, companion, loyal, caring, sincere friend, one who does not crave worldly possessions, one who seeks honor and respect from the truth, one whose color is like saffron, one whose luck is black when he is far away, one who holds a gourd, one whose gaze is filled with wonder, and says, "I am your gaze filled with wonder." He wishes for his recipient to have a high standing and a noble position:

Har qayerda suvrating ko'rsam boqarman mahv o'lub,

El bilurlar, Nojiyo, hayrat nigohing man sani .

Among the poet's ghazals, there are also poems written in the form of advice, highlighting the problems of his time. In the following ghazal, drunkenness and the foolishness that follows are criticized:

Kim sengo aydi ichibon bodani,

Mast bo'lib ilginga ol xodani.

Kimni urib, kimni boshin yorasan,

Ichma, azizim, bu haromzodani.

Berdi xudovand senga bu jamol,

Qadrini bil husni Xudododani.

In the next ghazal, the poet ridicules those who wear a turban on their head, considering everyone below them, who sit higher than everyone else in gatherings like a wet lump of dough, who appear like wolves whenever an opportunity arises, whose turban is bigger than their head, who appear to be wise men to the people outside, but who fight over a handful of beans at home:

Ul munofiq qo'ydimu ko'k sallasin bosh ustina,

Ko'rinur ko'k qarg'a qo'ngandek qaro tosh ustina.

Qaysi goʻrdin chiqsa bir is och boʻridek yoʻrtadur,
Shoshganidin yiqilur ogʻzi bila osh ustina.
Majlis ichra kekkayib yuqqori oʻlturgʻan chogʻi,
Oʻxshagay bir hoʻl kesak turgʻan kabi rosh ustina.
Yoʻlgʻa chiqsa chopturub ix-ix qilib koʻk hangisin,
Sallasi goh boʻynigʻa, gohi tushar qosh ustina.
Oʻltirur toʻyxonada vaq-vaq qilib oʻz-oʻzidin,
Keldi dersan koʻr gado, abyot oʻqub chosh ustina.
Elni aldargʻa rujuʻ etganda yosh erdi demang,
Otdin qolgʻanda erkan oʻn sakkiz yosh ustina.
Tashqarida koʻrinur el koʻzigʻa Hotamsifat,
Mojaro qilgʻay uyida bir hovuch mosh ustina.
Nojiy's ghazal with the refrain "vor" is written
under the influence of Fuzuli. In it, the beauty of the
beloved is described as having a emerald-like
writing on her face, a nectar of life on her lips, a
hundred souls hanging on each strand of her hair, a
magnificent adornment to her beauty, arrows of
eyelashes circling her eyes, various calamities for
those who suffer, her beauty has caused a
commotion in the world, her great fame spread
throughout the world, even the wicked love her
because she has respect for both good and bad,
fairies catch her skirt because she is created like
fairies, and it is said that Nojiy has inquired about
her well-being once, and she owes him a hundred
favors every day:

Yuzing davrida zumradgun xating vor,
Labingda jon suvidin sharbating vor.
Soching har torigʻa yuz jon osilgʻan
Jamolingga ajoyib ziynating vor.
Koʻzing girdida mujgon otli oʻqlar
Balokashlargʻa turluk ofating vor.
Qoshing tigʻini behad tez etibsen,
Kiming jonigʻa qasd-u gʻayrating vor?
Alolo soldi husnung olam ichra
Jahona sayragan xoʻp shuhrating vor.
Yamonlar ham seni yaxshi koʻrarlar,
Yamon-u yaxshilargʻa hurmating vor.
Tutarlar domaning koʻrgach parilar
Parilardek nechunkim, xilqating vor.

Soʻrabsan bir yoʻli Nojiyni holin
Ango ham har kuni yuz minnating vor .
The poet's ghazal with the refrain "bor ekan" is a
scathing critique of the people of his time. He points
out those who carry 101 beads of a rosary for show,
while secretly engaging in evil deeds. He also
criticizes those who have abandoned the true path
and openly embraced heresy, selling their faith for
their own selfish desires. He further speaks of those
who are referred to by symbols and hints, those who
write with blood, and those who feign friendship
while secretly harboring malice, like scorpions
waiting for an opportunity to strike.
Men yamon, olamda mandin ham yomonlar bor
ekan,
Fikri vayron, zikri hazyon, badgumonlar bor ekan.
Soʻz desam, men soʻzima yolgʻon qoʻshilmas
zarraye,
Soʻzlari boshdin oyoq ^ashvu yalonlar bor ekan.
Qoʻlgʻa yuz bir donaligʻ tasbeh olib el koʻziga,
Yoshurun har bir yamonligʻ aylagʻonlar bor ekan.
Bidʻat aylab oshkoro, haq yoʻlin kitmon etib,
Nafs uchun iymonlarin sotgʻon eshonlar bor ekan.
Ramz ila qilgʻum ishorat, zohir etmam nomini,
Qon ila xat yozgʻuchi adʻiyaxonlar bor ekan.
Til chiqorib oldinga, zohir qilurlar doʻstligʻ,
Fursat izlab urgʻali zahre chayonlar bor ekan.
The poet admits that he is too afraid to name them
directly, but he is well aware of the hidden
wickedness that exists. He describes these
individuals as mullahs with a deceptive appearance,
wearing white robes and large turbans, whose
stomachs, if cut open, would reveal only grass
instead of flesh:
Jurʻatim yoʻq, qoʻrqaman teʻdod etargʻa nom ila,
Lek yaxshi angladim, fisqi nihonlar bor ekan.
Kavlasang qornin yorib, chiqgʻay alif oʻrniga oʻt,
Mulla surat, oq cholon, salla kalonlar bor ekan.
The poet laments the hypocrisy of these individuals,
expressing sorrow for their deceitful appearances,
which are as evil as those of the devil. He points out

that their presence is detrimental to the people's wealth and prosperity. He further criticizes the envy and lack of appreciation displayed by some, who instead of admiring the virtuous, turn their faces in envy:

Xayf ul suratg'akim, shayton sifat siyrat bila,
Yetkuruvchi elni molig'a ziyonlar bor ekan
Fazl elin ko'rganlarida qoyil o'lmoq o'rnida,
Yuz hasad qilguchi ba'zi notavonlar bor ekan.

However, in the lines preceding the concluding couplet, the poet acknowledges that not everyone is bad, and that there are many good people. He also points out that even among the good, there are those who are smooth-tongued and deceptive:

Til bilan elni nomozu ro'zag'a targib etib,
Ro'za tugmay o'zlari, maxfiy yegonlar bor ekan.
Barcha tengmu gar yomon ko'p, yaxshisi ham oz emas,

Yaxshilar ichra ajab shirin zamonlar bor ekan.
Fol ochib yolg'on kitob ila ulusni aldag'an,
Nojiyo, ko'rdim o'zum, ibni falonlar bor ekan.

In conclusion, the poet's surviving ghazals alone are enough to prove his mastery as a creative artist. His ghazals are artistically accomplished, flowing in form, and rich in content. His collection includes love ghazals, ghazals on the theme of homeland, and ghazals with a religious-mystical spirit.

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